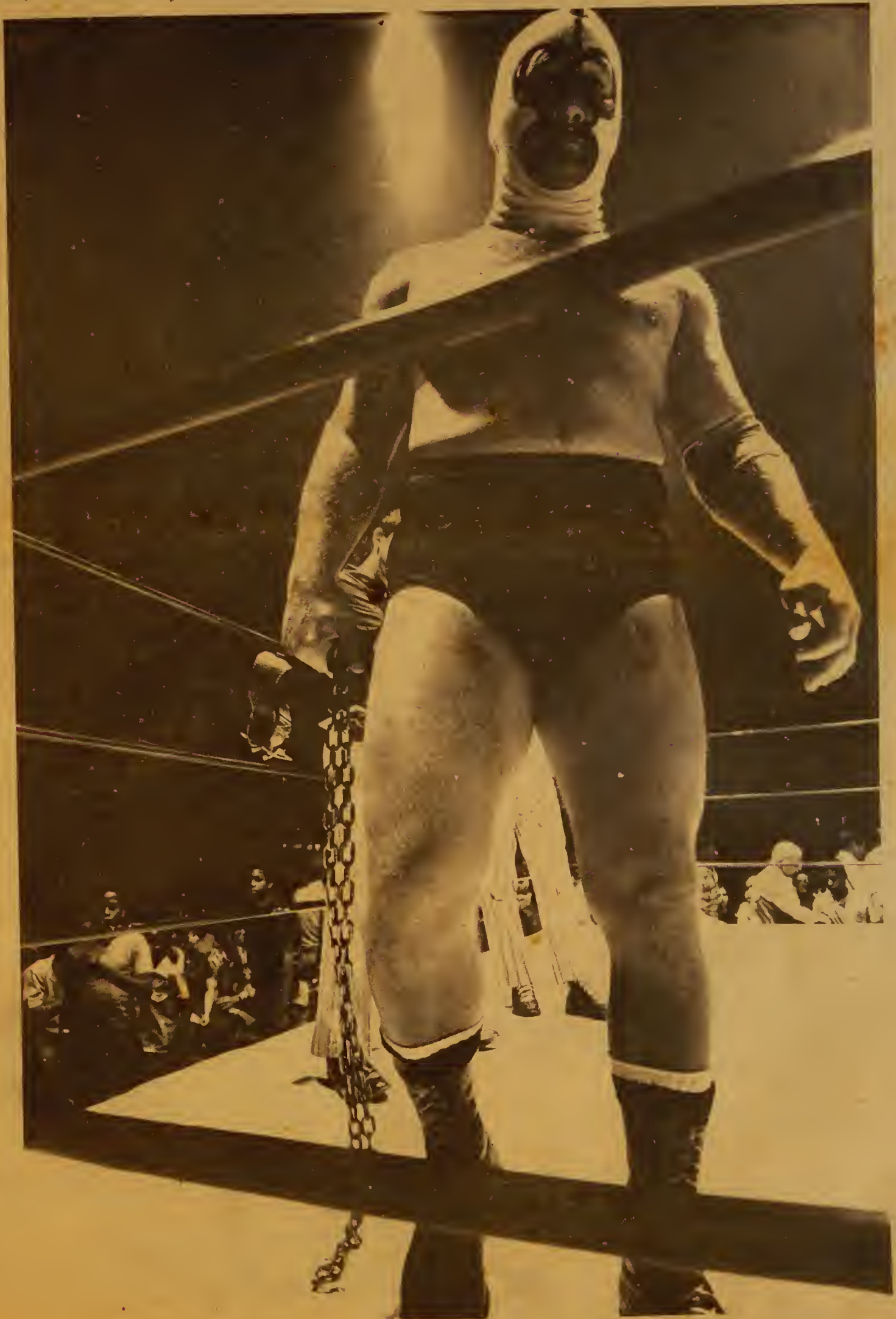


SPACE CITY!

25¢

Houston, Texas : June 29 - July 5, 1972

35¢ out of town



stones: liquid raunch

by John M. Lomax

The world famous Rolling Stones, generally acknowledged to be the greatest rock and roll band around, paid two Sunday visits to Hofheinz Pavilion June 27. Eighty-one persons were arrested for various absurd infractions of Texas' equally ridiculous laws. The concerts were also dampened considerably by the unexpected absence of Stevie Wonder, said to be caused by the nervous breakdown of his drummer. Bidy was backstage before the first show and offered to obtain the capable services of Frank Beard, ZZ Tops' drummer, but this offer was rebuffed.

The Dorothy Norwood Singers, an Atlanta gospel group, filled in for the missing Wonder and were not exactly what the crowd had come to see. They played very well — an eight piece group with organ, bass, drums, guitar, tambourine and three girl singers — presenting a program of religious numbers like "I'm So Glad," "Just the Two of Us," and concluding with a rousing version of "When the Saints Go Marching In."

After about 30 minutes the Stones came on to a stage raised about seven feet above ground with two long banks of colored spots hung overhead and behind, and the major sets of amps slung in two 20-foot towers to the right and left of the stage. These tactics afforded maximum visual exposure to the crowd — at least those fortunate enough to be in clear areas.

Unfortunately for many, the hall was sold to capacity and many folks wound up behind the stage in seats perfect for a basketball game but with a rather pitiful view of the backside of the Stones amps.

Suddenly, *there they were*. The real, live Rolling Stones. Plus Nicky Hopkins on keyboards and Texans Bobby Keys and Jim Price on assorted horns. The performance was very good, quite professional, but too brief. The not-so-young machos laid about 16 songs on us at the 9 p.m. show, were on stage around 1½ hours and left the crowd begging for more. But there were no encores from this band and the crowd filed out of the hall at 11:35 p.m. feeling partially fulfilled, but wishing



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for more. Indeed, when you have waited six years for a return concert, you have the right to at least ask for more.

Due to occurrences of violence at concerts in Vancouver, San Diego and Tucson, it was feared riots would develop here. So Herman Short dispatched 112 of his finest blue boys to prevent a repetition in Houston. Nothing much developed during the afternoon show, but by nightfall a hastily instituted no camera/no tape recorder edit was introduced, giving the cops an excuse to hassle people, look in purses and engage in general harassments which resulted in beefed-up arrest figures.

Twenty-five were busted for marijuana and other drug offenses, many arising from seemingly illegal search of purses, pockets and briefcases. Of course these arrests won't stand up in court for a minute; the victims, however, missed the concert, spent time in jail and are out the mandatory \$300-\$2,500 it will cost them to hire lawyers to extricate themselves.

The cops were so frustrated with the lack of anything resembling provocation that they were busting folks for jaywalking across Cullen to get into the Pavilion. Police at rock concerts are like warts on your hand; no one wants them, they just appear.

Mick led the boys as only he can; it has been said that the Stones are a top-flight group, but that it is Jagger who lifts them into the top position in such a competitive industry. I think that argument gives far too little credit to Keith Richards and Mick Taylor, who are two of the finest electric guitarists to be found anywhere and it also ignores Charlie Watts and Bill Wyman, two phlegmatic chaps who lay down the solid rhythm that allows the rest of the group to freelance. All eight of the musicians are excellent and somehow like a winning athletic team — the whole is greater than sum of their parts.

And if Mick baby isn't as superb a physical specimen as I've ever seen . . . twisting, spinning, dropping, jumping and throwing us a hip with the coordination of a young leopard; indeed, his dad was a physical education instructor. He led the other seven through the show, beginning with "Brown Sugar" and ending in a shower of popcorn from the ceiling during the final throes of "Street Fighting Man."

In between, they did "Rocks Off," "Happy" "Tumbling Dice," and "Sweet Virginia" from the new album *Exile on Main Street*, to go with older tunes such as "Gimme Shelter," "You Can't Always Get What You Want," "Midnight Rambler," "Jumping Jack Flash," and "Johnny B. Goode." And a few more. All done in a very businesslike yet infectious manner with Mick complimenting the crowd often, at one point stating:

"You're a good crowd here in Houston. Should be in church, though." Where did he think we



were?

He closed by giving three deep bows to the crowd and flinging armfuls of red roses to the folks in the floor chairs. Through it all the Stones' liquid raunch — patented and unequalled — was laid down beautifully. The sound system was loud yet not distorted and Chip Monch's ingenious lighting set-up at times allowed me to use camera exposures as brief as 1/60th of a second. You see, we were tipped to the camera ban before reaching the gates and secreted them on our person. As Rex wryly remarked: "Well, that's just one more rule we'll get to break."

Ace Pacifica reporter Scoop Sweeney, covering the scene outside, wasn't so lucky; he was rudely relieved of his tape cassette by feyline thugs and Houston cops, because what he was recording would spread "bad publicity." Barry Fay had recruited a scurvy band of brute enforcers to dissuade anyone foolish enough to try to bend the rules, stand in their chairs or otherwise overstep the prescribed limits of enjoyment.

Maybe this dampened the enthusiasm, or maybe it was the lack of a sizeable crowd of blacks, but this concert was much more subdued than Sly's show where the entire stadium — full of people were on their feet boogieing, most a top their chairs. Things did get a little looser toward the end, but it was, all in all, a relatively quiet concert, marked more by paranoia and apprehension than unrestrained



Photos by John Lomax

ed joy.

The Stones did not play as long as groups like the Allman Brothers, Jethro Tull, Led Zepelin and the Who, all of whom like to put on two hour plus sets. And to the Grateful Dead, 1½ hours would be but a warmup. We got what they gave, though, like it or not; perhaps it will be less than six years before their next time here.

Are they the greatest rock n'roll band in the world? That's up to you. They play straight

ahead hard-ass music perhaps better than anyone else. I still prefer the old Grateful Dead lineup, back in the days when they were heavily into acid and when their music was so full of magic.

Are the Stones a symbol of death? No. That music brought vibrant life to over 20,000 people Sunday; they have caused innumerable unwanted pregnancies and given anthems to an entire generation. Shucks, even Truman Capote was in Houston for the event.

June 29-July 5, 1972 : 3



Pleasantville Never Was Too Pleasant

by Susan Montgomery

They're tearing down *Pleasantville*. Pleasantville. Ask someone who lived there how pleasant it was.

The owner of the apartment project, which was occupied by low-income blacks, was Allen Field Enterprises. They didn't keep the property up. Roaches infested the place, plumbing didn't work. It was old, beat-up, dirty.

The tenants wanted something done, but got no results from the landlord. They formed a tenants union. In August, 1970, they started a rent strike. No more rent until repairs were made to bring the apartments into compliance with the city housing code. There was no reaction from the landlord. The housing code inspectors checked out the project, declared many apartments were unfit to live in and began condemning the place. This meant the people living there had to move. But where could they go? They had very little money.

In early 1971, the FHA re-

possessed Pleasantville. Field Enterprises had defaulted on its loan with FHA. FHA didn't want to fix up Pleasantville, either. They wanted to tear it down. No one seemed to care about the people living there.

After many months of negotiations among the city, the FHA and the Pleasantville Committee for Community Improvement, it was agreed that evictions would cease. The Pleasantville group included people living in homes near the housing project, as well as tenants. Talks were started concerning the development of new subsidized housing in the neighborhood.

Some 15 families were all that were left of about 300 who had once lived there. By August, 1971, they were all gone. They moved on, many to other housing projects a lot like Pleasantville. Some of them formed the Houston Tenants for Organized Action, to educate others about their legal rights.

Soon Pleasantville will be gone. But the fight for decent housing for low-income people goes on and on.

Freedom's Just Another Word For Nothing Left To Lose

by Karen Northcott

Prisoners at the Harris County Rehabilitation Center cell block 1A1 recently refused to return to their cells, tied open the individual cell doors, barricaded the entrance to the cell block and presented a list of 17 demands, only to be met with two rounds of tear and nausea gas.

The prisoners' demands centered on food, medical care, the right to receive the Black Panther and Muslim newspapers, the right to have legal books available, censorship of mail, visitation rights and the absence of exercise facilities. The center director, Capt. W.C. (Buster) Doolin, characterized the demands as "nonsense."

The list of grievances are nonsense to Capt. Doolin, but they may not be to a federal court judge. U.S. District Court Judge Sarah Hughes ordered sweeping changes in the operation of the Dallas County Jail on June 5. Her decision may force other Texas jails, as well, to comply to the 1957 state law outlining jail standards.

Hughes called the Dallas County Jail "a factory for crime . . . turning people loose on the streets of Dallas who are more criminal than when they were put in jail. She ordered:

- * Enough cells to accomodate inmates equal to the largest number of jail prisoners during one day in 1972;
- * Solitary confinement cells to be not less than 40 square feet and to include a bunk, commode and lavatory;
- * Padded cells for mentally ill persons;
- * An outdoor exercise area and recreation program, perhaps using the jail's roof for the required outdoor space;
- * Enough jail guards to handle security without resorting to the use of inmate assistance.

She also ordered the Sheriff's Department not to open or censor inmate mail addressed to courts, attorneys, parole officers, government agencies or the press; not to destroy reading material owned by the inmates; to hold advance hearings on proposed punishment of more than three days in solitary confinement and to bar persons from visiting prisoners without the inmate's consent.

Three days after Hughes handed down her decisions, Dallas County

cont, on 12





Lummus Park, Miami Beach.

LNS Women's Graphics Collective

Miami Retirees Meet the Yippies

by Edward Zuckerman

MIAMI BEACH (DNSI) — There are two flags, one American and one Israeli, on the speaker box, and there's scarcely a person in the crowd who is under 70.

The scene is Lummus Park, in the heart of the South Beach area here, where the population is 90 per cent Jewish and 80 per cent over 65, and dimestores give blood pressure tests for \$1.

A group of old folks gathers in the park daily for a songfest, but this Saturday afternoon the program is unusual, as young members of the Youth International Party (Yippies) and its offshoot Zippies, two of the groups planning demonstrations at the political conventions here this summer, take the microphone and address the crowd of about 100.

"We're not going to riot in the streets," says one youth. "We're not going to burn down any buildings. We're not going to do any of these things, because we don't believe in them."

The Yippies' and Zippies' appearance here is part of an unusual public relations effort to reach across an age difference averaging nearly 50 years and assuage the fears of old people upset by the prospect of an invasion of their area by youthful demonstrators this summer.

So far, demonstration organizers have been pleased by their reception. "These people love us," says one Yippie. "They're our grandparents."

Among the speakers in the park was Dave Taub, president of the local 500-member American Federation of Senior Citizens and an ally of the demonstrators.

"I'm sure you heard on radio and read in the newspapers that they'll be scaring you and threatening you, getting you ready for an invasion from Mars," Taub said. "But the young people are not dangerous. They're human beings."

Taub's and the other speeches, however, shared the limelight with traditional elements of the Lummus Park meetings, including the traditional Jewish "Hava Nagilah," which is always part of the program. The session opened with the introduction of a couple celebrating their 60th wedding anniversary. That was followed by group singing of "God Bless America," during which the master of ceremonies waved an American flag and another old man provided accompani-

ment on a kazoo.

Youths at the meeting were lost when one old woman delivered a five minute speech in Yiddish. Another woman, fortunately, offered a translation. "The old people should open their hearts and let you in because you're like their grandchildren," she said.

Grandmotherly Rose Berek, chairman of the meeting, asked the group to support the demonstrators in a current controversy over their request for a campsite. "Our city council has not yet decided whether to give them a place . . ." The issue, she said, is "whether we will have a peaceful summer or a summer that wouldn't be so good."

After the program, many members of the crowd, apparently attracted more by the novelty than the politics of it, pored over Beach Blanket News, a Zippie publication that has since been renamed Beach Blanket Struggle. Some proudly pinned Zippie buttons on their short-sleeved sport shirts and colorful summer shifts.

"I'll send one to my nephew," said one old woman. "He's a zippie. He's a hippie."

Both youthful demonstration organizers and veteran leftists who live in the area have tried to link the demonstrators' objectives with the causes of the retired Jews, many of whom were active in the labor movement half a century ago and some of whom are planning to stage their own march at the Democratic Convention in support of increased Social Security benefits.

"We must work with the young and the blacks and the working class for a better world to live in," declared 82-year-old Rachel Stone, who said she had been radicalized by World War I.

At a meeting of the American Federation of Senior Citizens, YIP organizer Stew Albert said, "The reason we're coming to Miami Beach is very similar to the reason you helped build the American labor movement. We want justice."

Youthful organizers who, like Albert, happen to be Jewish, flaunt it.

In an appearance before an oldsters' organization, Albert, who has blond hair, recalls, "I began by asking, 'How many of you think I look Jewish?' and a few raised their hands. Then I said, 'How many of you don't think I look Jewish?' and most of them raised their hands. Then I said, 'I'm a Jew. I was bar mitzvah at Young Israel of Bedford Bay in Brooklyn, and, if you'd rather hear my Haftoreh (bar mitzvah portion) than my speech, I'll do that instead.'"

After that, Albert had the crowd with him.

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SPECTACLE IN THE CINEMA

1st WEEK

JUNE 27 - JULY 2

TUES-WED, JUNE 27 & 28/8:00 P.M.

Grigory Kozintsev's
Hamlet

This acclaimed Russian version of Shakespeare's HAMLET is a vast and regal show of strong cinematographic values. Concerned with engrossing the eye more than the ear, it is a spectacle — making its impact with striking scenery, the physical sweep of its performers, and the grand effects the camera achieves. (Titled)

THURS-FRI, JUNE 29 & 30/8:00 P.M. (Due to film length, only one Friday showing)

Juliet of the Spirits

Fellini's "Female 8½," his first color film, stars his wife Giulietta Masina. In the words of the N.Y. Times: "Are your eyes in good condition, able to encompass some of the liveliest, most rococo splendence ever fashioned in a fairyland on film? If they are, then you are ripe for the experience — and an experience is exactly what it is!" (Titled)

SAT-SUN, JULY 1 & 2/8:00 P.M. (Due to film length, only one Saturday showing)

Luchino Visconti's X-rated (no one under 18) **The Damned**

Vincent Canby, N.Y. Times: "A spectacle of... such greedy passion... such uncompromising sensation and... shock, that it makes you realize how small and safe and ordinary most movies are." Given its gothic material of decadence and depravity of 1933 Germany, and its use of themes from Hamlet and Macbeth — it is a bizarre, colorful, relentless, overwhelming film.

MODERN CINEMA CLASSICS

2nd WEEK

JULY 4 - JULY 9

TUES-WED, JULY 4 & 5/8:00 P.M.

with Anthony Quinn and Alan Bates
Zorba the Greek

Winner of two Academy awards, what keeps this film in mind is the performances of its principal players: Anthony Quinn in the title role with his love of life, Alan Bates as the still English outsider who learns to live, Irene Papas as the widow and Lila Kedrova as the foolish innkeeper living in the past.

THURS, JULY 6/8:00 P.M. FRI, JULY 7/8:00 & 10:00 P.M.

The first Beatles' film directed by Richard Lester
A HARD DAY'S NIGHT

The dazzling use of Richard Lester's camera which thrills the intellect and electrifies the nerves could never be duplicated in subsequent efforts. A riot of sound and excitement, it is, unquestionably, among the funniest screen entertainments in the style of the old masters, to say nothing of the extraordinary Beatles' music.

SAT, JULY 8/8:00 & 10:00 P.M.

Tony Richardson's Colorful
Tom Jones

Based on Henry Fielding's 18th century novel, this film has been acclaimed and showered with prizes world-wide including 1963 Academy Awards as Best Picture, Director and Screenplay. On all counts, it is a brilliant cinematic achievement and a lusty, bawling, sprawling, human comedy.

LOVE IN THE CINEMA

3rd WEEK

JULY 11 - JULY 16

TUES-WED, JULY 11 & 12/8:00 P.M.

In Gorgeous Color
Liane Moriarty

Exquisite is the word to describe this exceptional film. It is absolutely gorgeous. It is also poetic and sensitive, compassionate and humane, poignant and, eventually, heartbreaking as it reveals the universal dilemma of star-crossed lovers.

THURS, JULY 13/8:00 P.M. FRI, JULY 14/8:00 & 10:00 P.M.

EELIN'S **LA STRADA**
with Giulietta Masina and Anthony Quinn

Academy Award winner as best foreign film of 1956, "La Strada" takes its place among the deathless masterpieces, largely due to the performance of Masina. Watching her poetic, pathetic performance is a profoundly moving experience. The film's theme of interdependence of human beings is haunting. (Titled)

SAT, JULY 15/8:00 & 10:00 P.M.

Music by Michel Legrand
Umbrellas of Cherbourg

A bittersweet romance, entirely in song marks this French masterpiece's theme, in which absence tragically severs the relationship between two lovers but never destroys their love — it is a triumph of taste, spirit and style — and one of unique beauty. (Titled)

MUSIC IN THE CINEMA

4th WEEK

JULY 18 - JULY 23

TUES-WED, JULY 18 & 19/8:00 P.M.

Lotte Lenya in the Brecht-Weill masterpiece
THE THREEPENNY OPERA

On the eve of Hitler's seizure of power, a courageous band of artists produced this historic adaptation. This film is the only complete version in existence, reconstructed after the original negative and prints were destroyed by the Nazis. It is one of the key pioneer musical films, and as an example of an early sound film classic, ought not to be missed. (Titled)

THURS, JULY 20/8:00 P.M. FRI, JULY 21/8:00 & 10:00 P.M.

Sir Carol Reed's **THE 3RD MAN**

It would be hard to imagine Graham Greene's screenplay without that amazing zither music. Combined with the talents of Orson Welles and Joseph Cotten, the film grips the attention from the start and never lets go. One of the finest mysteries ever devised, the film is astonishing in its visual excitement.

SAT, JULY 22/8:00 & 10:00 P.M.

MAE WEST & CARY GRANT in
She Done Him Wrong

Based on Miss West's stage hit, DIAMOND LIL, she plays the reigning chanteuse of the Bowery who mixes her special brand of musicianship and bawdiness in such tunes as: "Where Has My Easy Rider Gone," "Silver Threads Among the Gold," "I'm A Fast Moving Girl Who Likes Them Slow," and "Frankie and Johnny." A delightful fun for all.

TERROR IN THE CINEMA

5th WEEK

JULY 25 - JULY 30

TUES-WED, JULY 25 & 26/8:00 P.M.

The Japanese Horror Film (in Tohoscope)
KWAIDAN

A Japanese "Tales from the Crypt," KWAIDAN has four strange tales of high thrills and subtle terror. Vivid colors and theatrical action lend power to this movie of which Judith Crist wrote: "The ultimate in ghost stories... a film to revel in and remember." The New York Times called it "A horror picture with an extraordinary delicate and sensuous quality... spectacular." (Titled)

THURS, JULY 27/8:00 P.M. FRI, JULY 28/8:00 & 10:00 P.M.

GEORGE A. ROMERO'S **NIGHT OF THE LIVING DEAD**

Audiences had so much fun at this film last summer, that we thought we'd bring it back. We'll see it again, too, if we can work up the nerve.

SAT, JULY 29/8:00 & 10:00 P.M.

FREAKS

The New York Times called it "one of perhaps half-dozen great horror films of all time." Powerfully told on the screen, the film builds in continual fascination to the horrifying ending which once seen can never be forgotten: the revenge of circus freaks on a beautiful girl. For all its sensationalism, the film demonstrates the cruelty of supposedly normal people.

NEGLECTED CINEMA MASTERPIECES

6th WEEK

AUGUST 1 - AUGUST 6

TUES-WED, AUG 1 & 2/8:00 P.M.

Paddy Chayefsky's with Ernest Borgnine
MARTY

Winner of four Academy Awards for Best Picture, Actor, Director and Screenplay, the film has only recently been hailed as a pioneer in film realism and "cinema verite." How two lost souls find each other is the heart, the beauty, the tenderness and the deep humanity of MARTY.

THURS, AUG 3/8:00 P.M. FRI, AUG 4/8:00 & 10:00 P.M.

JULES DASSIN'S
Phaedra

Jules Dassin updates the Euripides drama, to create this modern version of the queen who fell in love with her stepson. PHAEDRA remains a powerful, poignant exquisitely designed drama in the grand manner.

SAT, AUG 5/8:00 & 10:00 P.M.

Alan Bates in
King of Hearts

Life called it "reminiscent of Rene Clair and strongly influenced by Mack Sennett" and the N.Y. Times called it "wildly raffish, slapstick and satire." Alan Bates stars in this French language, titled feature as a soldier who falls in love with a whole town of people, and then discovers they are residents of a local insane asylum. A neglected masterpiece. (Titled)

COMEDY MASTERS OF THE CINEMA

7th WEEK

AUGUST 8 - AUGUST 13

TUES-WED, AUG 8 & 9/8:00 P.M.

THE MARX BROTHERS in
DUCK SOUP

Some critics consider this movie the Marx Brothers' best, as the four zanies (this is Zeppo's last feature) reduce the small kingdom of Fredonia to a shambles. The famous mirror sequence shared by Groucho and Harpo occurs in this picture.

THURS, AUG 10/8:00 P.M. FRI, AUG 11/8:00 & 10:00 P.M.

MAE WEST in
I'M NO ANGEL

Mae wrote this one herself and she's, for some reason, on the screen 99% of the running time, as the star attraction of a traveling circus who crashes high society to deliver such lines as "Beulah, Peel Me a Grape," and "Come up and See Me Sometime."

SAT, AUG 12/8:00 & 10:00 P.M.

W.C. FIELDS **YOU CAN'T CHEAT AN HONEST MAN**

The great one stars as circus barker Larson E. Whipsnade "presiding the world's smallest giant and the tallest midget," among a variety of other carnival personages. Also on hand is Charlie McCarthy and Grady Sutton.

SUSPENSE IN THE CINEMA

8th WEEK

AUGUST 15 - AUGUST 20

TUES-WED, AUG 15 & 16/8:00 P.M.

James Fox and Dirk Bogarde by Harold Pinter
THE SERVANT

A frightening psychological thriller written by Harold Pinter about the slow degeneration of a well-born London bachelor under the cruelly calculated efforts of his servant. It is a flesh-creeping demonstration of human destructiveness made all the more horrifying by the genteel surroundings in which it occurs.

THURS, AUG 17/8:00 P.M. FRI, AUG 18/8:00 & 10:00 P.M.

THE MANCHURIAN CANDIDATE
with Frank Sinatra, Laurence Harvey, Angela Lansbury

Composed of various proportions of satire, suspense, allegory, and thrills, this film was a fore-runner of such films as "Alphaville" and "Blow-Up," which accustomed audiences to combinations of fantasy and reality. A sobering sidelight is that an attempted American political assassination is the key factor in this ten year old movie.

SAT, AUG 19/8:00 & 10:00 P.M.

ALFRED HITCHCOCK'S **PSYCHO** with Tony Perkins

We couldn't have a thriller week without Hitchcock, and here he is at his best — combining his talents as showman and director. The master of thrills has a few surprises up his sleeve, misleading the viewers here and there, and offering one of his most gruesome murders. "Psycho" inspired a host of imitators, but none came close to this 1960 original.

EXPERIMENTS IN THE CINEMA

9th WEEK

AUGUST 22 - AUGUST 27

TUES-WED, AUG 22 & 23/8:00 P.M.

FELLINI'S MASTERPIECE **8 1/2**

The whimsical title of this Academy Award winner is because Fellini had made three short films and six full length features, this then was his 8½th film. The picture stars Marcello Mastroianni and Anouk Aimee, and is a bizarre compound of realism, fantasy, satire, philosophy and farce. Judith Crist called it, "among the most brilliant cinema work of our time... a masterpiece of one of the great film masters."

THURS, AUG 24/8:00 P.M. FRI, AUG 25/8:00 & 10:00 P.M.

Last Year at Marienbad ALAIN RESNAIS'

In the words of Bosley Crowther, "Be prepared for an experience such as you've never had... a unique and intense experience. The artfulness of this picture is in its brilliant photography, in its sumptuous setting and staging, in its hypnotic rhythmic flow and in the radical use of actors as models within the architectural frame." (Titled)

SAT, AUG 26/8:00 & 10:00 P.M.

Peter Brook's **THE PERSECUTION AND ASSASSINATION OF JEAN-PAUL SARTRE**

AS PERFORMED BY THE INMATES OF THE ASYLUM OF CHARENTON UNDER THE DIRECTION OF THE MARQUIS DE SA... The N.Y. Times called it "a brilliant film version... it sweeps the viewer into a totally new involvement." Time called it, "Dazzling! The decade's most cinematic drama." This daringly experimental film is based on the International stage success. The story unfolds against an insane asylum of compelling visual and musical effects.

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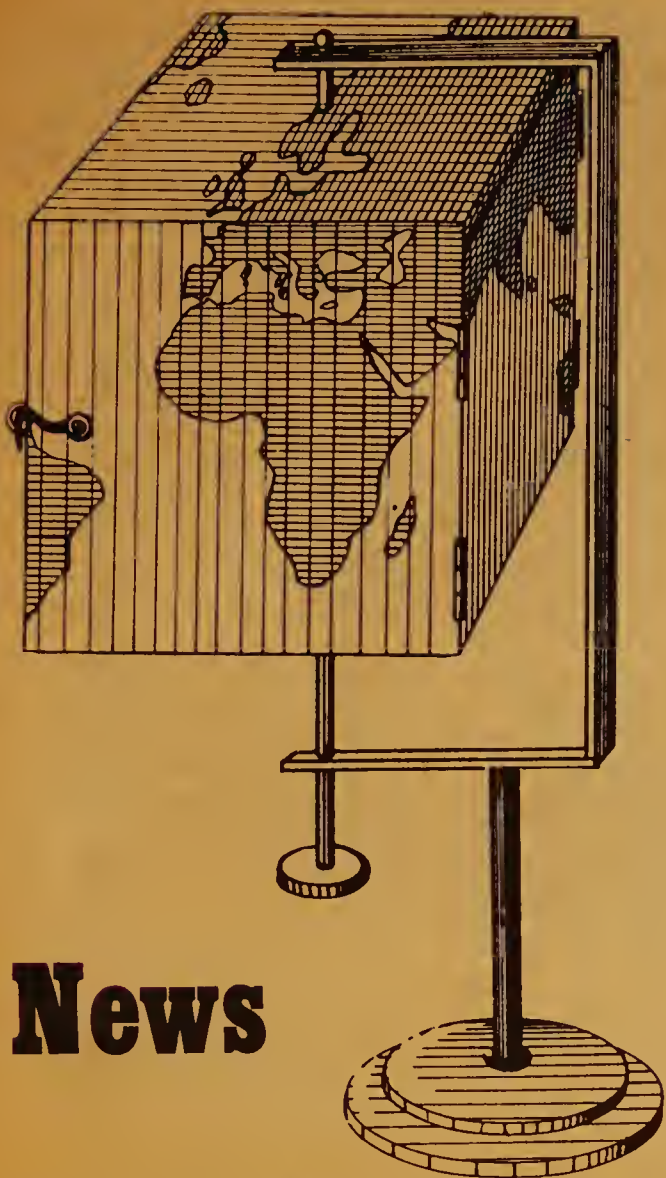
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News

Political Arrests by Thieu Regime Mount During Current Offensive

SAIGON (DNSI) — Trung, a young South Vietnamese writer-translator, who is a polio victim, rode to his parents' house on the back of a friend's motor scooter May 25. As he swung himself into the house on his crutches, plain-clothes police made an arrest. They had been waiting for him in the house for two days, holding his parents, younger brother and a few family visitors.

Before the police took Trung away, one of them mentioned that he was being arrested "because of his writings." Trung protested that they did not have a warrant, but they said that they did not need one since martial law had been declared.

The bulk of Trung's work in the last year was translating material relating to the war from English or French into Vietnamese. Most recently, he was working on *The Indochina Story*, published by an American group, The Committee of Concerned Asian Scholars. The Translation appeared serialized in a Saigon daily paper, and was routinely passed by government censors.

Trung is just one of a large number of South Vietnamese who have been arrested by security police since the present offensive began. It is difficult to estimate the exact number of arrests in Saigon. But in Hue, various unofficial sources report that at the beginning of May between 1,500 and 2,000 people were arrested and shipped to Con Son prison island.

At that time, Hue was thought to be in immediate danger of attack, and according to observers there, the police were

given a free hand in arresting people opposed to the government.

Informed sources say that the two shiploads that left the city for Con Son on the 5th and 16th of May carried political detainees from Hue and Thua Thien Province. In many cases the prisoners were merely relatives of political suspects, and many of them women and children.

One government official commented recently that the rate of

arrests in Saigon is still not very high, although "more are being arrested in the provinces." He estimated that political arrests made by National Police Headquarters in Saigon amount to about 30 a week, but emphasized that in most cases such arrests are precautionary in nature. The object is to "neutralize the opposition" for a time, he said.

"The government is facing a number of political problems right now," he added. "One of them is the Senate's refusal to grant President Thieu the full power he asked for."

Now, as in the past, students who have been involved in anti-government politics are particularly susceptible to arrest. In April, student spokesmen gave foreign journalists a list of 51 students who had been jailed since last October. Almost all of those arrested had been holding elective student offices.

More recently, the chairman of the Student Association at Van Hanh, Saigon's Buddhist University, was arrested on May 17 and two days later five other students were picked up. Students themselves are now unsure who else or how many have been arrested. "Most of my friends are in hiding and communications are difficult," explained one student.

Other progressive or opposition groups such as the Catholic "Young Workers" and the outspoken "Committee for the Reform of the Prison System" also report that members have been arrested.

Last month, a center run by the prison reform group for aiding returned prisoners was raided by police. Everyone — including three ex-prisoners and two staff members — was arrested. In the days that followed, anyone visiting the center was immediately incarcerated, including three Buddhist nuns.

Subsequently freed, the nuns reported that police at Saigon Central Police Station threatened them with torture if they withheld information.

If the arrests alone are not enough to put an end to anti-government activism among the students, the recent closing down of the universities and the decision to draft male students may do the job. Students express the opinion that the call-up decision does not reflect any shortage of manpower in the already mammoth South Vietnamese army. Rather, they say that by drafting as many people as possible, the government can keep an effective control on the population during the present offensive.

Political arrests cause relatives to worry and panic. Often a veil of secrecy is thrown over the whereabouts of political prisoners. Even when police tell relatives where a prisoner is being held, they may be able to send him or her food, but they are not allowed to see the prisoner for a period of several weeks, or even months.

One foreign friend who tried to locate the writer Trung after he was arrested was advised to try the "Special Branch" at the National Police Headquarters. "That's where they keep all the writers and students," the officer in the criminal detention section said. However, upon asking after Trung at the "Special Branch," the foreigner was assured by a police colonel: "You can be sure there are no writers or journalists in here. People are not arrested in Vietnam for what they write. This is a free country!"

South Viet Student
Faces Extradition

SAN FRANCISCO — Nguyen Tang Huyen, a South Vietnamese student active in the anti-war

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movement, has been ordered by the Saigon government to return immediately to South Vietnam.

Huyen has been in the United States for four years on an Agency for International Development (AID) scholarship and has been a vocal advocate of peace and self-determination for South Vietnam.

A Saigon government official in San Francisco told him last July, "Mr. Huyen, to this day we have been lenient and have not reported your activities to Saigon, but if you don't stop causing trouble, we will and the Saigon Police will take care of you when you go home." Huyen is now seeking political asylum in the United States.

"I must now go to court to prove that political persecution is waiting for me in Vietnam," Huyen said. "If I win this precedent I can stay for graduate work in clinical psychology, a skill sorely needed in my country. Other Vietnamese peace activists will need to worry about reprisals no longer, and those who have hitherto remained silent will feel secure to speak up for our land and our people," he continued.

South Vietnamese students in other parts of the country are in much the same position as Huyen. The National Committee to Defend the Rights of South Vietnamese Students has been formed to assist them. The committee is raising money for legal defense and is circulating a petition demanding the right of political asylum for Huyen and other South Vietnamese students. To obtain information or petitions, or to send donations, write to Box 4400, Berkeley, Cal., 94704.

Cop Kills Chicano in Cal

BLYTHE, Cal. — A member of the United Farm Workers Organizing Committee has been killed "in cold blood" by a policeman in a small California town, reports El Malcriado, the United Farm Workers paper.

Mario Reyes Barreras, 22, was killed on May 18. On May 21, Detective Sgt. Richard Krupp

was charged with murder. While police officers have been indicted by grand juries in California before, never has an officer been arrested, jailed and charged with murder in a case like this.

Barreras was involved in a minor accident with motorcyclist Richard Lee Baily, 35, of Phoenix, Ariz., on a highway near Blythe. Krupp apparently saw the accident. The accident was so slight that, according to a report by Enrique Ramirez, a law student who has been taking testimony from people in the area, Baily refused to press charges even after urging by Krupp. Baily was not seriously injured and wished to continue on his journey.

Krupp decided to pursue Barreras who had left the scene of the accident. Barreras fled from Krupp who was off-duty, on vacation and driving his own personal vehicle, a Datsun pickup with a camper attached. He was, according to Ramirez, out of uniform, dressed in a "T-shirt and light blue jeans."

Daniel Perez, a cousin of Barreras, was standing in the back of a neighbor's house at the time of the alleged murder. "As we were sitting there talking, we heard a loud, skidding noise," he said. "So we ran around the side of the house and we saw Mario's car, which had run into the sidewalk," he continued.

Krupp parked his car about five yards from Barreras' car, according to Perez, and he saw "Krupp get right off of his car and run towards Mario's car and open the passenger door. As he opened it I saw his arm extend with an object in his hand, and I heard a shot."

"I saw Mario make no resistance or any moves — he was just there, he didn't move," Perez said.

"At that time," continued Perez, "one of my friends yelled, 'He shot him,' and then we ran towards the car and Krupp got off the car and ran quickly towards the Westside Market, a nearby store. We ran towards the car and saw Mario lying

there and he was bleeding and it looked like he had been shot in the head."

The relatives and friends of Barreras waited at the store until Krupp came out. As he exited the store they could see a gun in his hand — "the gun was full of blood and the muzzle had a lot of hair on it." Two uniformed officers came in the next few minutes, according to Perez, and "we started yelling at them 'take the gun away, it's evidence.'"

The police did not take the gun away from Krupp, according to another witness, Rigoberto Garnica.

Garnica said Krupp went to his pick-up, "opened the car door and got a rag and started wiping the gun and wiping the hairs and the blood." Krupp put the gun in his holster after wiping it off, Garnica continued.

Barreras was pronounced dead on arrival at the hospital.

Demonstrations were organized by the farm workers protesting the killing and the fact that Krupp had not been charged with murder. Krupp's arrest on a murder charge without bail followed the two days of intense protests. Krupp was arraigned on June 2; he pleaded not guilty.

Whose Wages Are Frozen?

While the President's Pay Board has been doing its best to keep down the wage increases of rank-and-file workers to 5.5 per cent or less, a different set of rules for the top executives of large corporations allows them to receive salary increases of nearly 200 per cent.

According to a private financial newsletter, the Gallagher Presidents' Report, the pay hikes of top officers of 47 leading U.S. manufacturers averaged 14.4 per cent.

The Gallagher Report shows that the following executives received the highest pay wages: Dow Chemical President Charles Branch, 196.2 per cent to \$305,089 a year; Bendix Chairman P. Fontaine, 130.4 per cent to \$280,664; and General Motors President Ed Cole, 121.1 per cent to \$497,534.

And while unions have made futile efforts to defend wage increases before the Pay Board on the basis of increased productivity, some executives have been allowed large increases in salaries despite drastic drops in company profits.

For example, an executive of Boise Cascade received a salary increase of 13.2 per cent in 1971 even though the company suffered a loss of \$85 million in pre-tax profits.

The highest paid executive in the country during 1971 was Harold S. Geneen, chairman and president of International Telephone and Telegraph, who received \$812,494, an increase of 6 per cent over the previous year.

During April, the increase for nearly 2 million rank-and-file workers in plants employing 5,000 or more workers, was held to 2.5 per cent by the Pay Board, including new contracts, deferred raises and retroactive pay boosts.

Freeze Not Cooling These Texans

With the wage-price freeze and Phase II crimping the life styles of a good many Texans, it's comforting to know that at least a few Texas and quasi-Texas corporations and their chief executives escaped the pinch. For instance, Charles B. Thornton, president of Litton Industries, Inc., earned a salary of \$200,000 this fiscal year as compared to \$167,000 the year before. Nelson W. Freeman of Tenneco hiked his salary from \$178,000 to \$207,000.

During the first quarter of fiscal '72, LTV Aerospace boosted its '71 profits 35 per cent while the poor mother conglomerate, LTV, was off 50 per cent from the year before. Dow Chemical did well, experiencing a 25 per cent increase over last year. Stauffer Chemical was up 14 per cent, Tenneco up 18 per cent, Texas Instruments up 32 per cent and Schlumberger up 20 per cent. Not bad for a recession.



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Geoff Winningham:

"A Matter of Respect"

by Barbara Duff

Houstonian Geoff Winningham is one of a new breed of photographers — they're not out to make a thing of art, to distort reality with tricks or to make any kind of personal statement. They share one interest — to describe life the way it is.

Newsweek recognized the new movement in an April article, "The Magic of Raw Life: New Photography." In it, Douglas Davis says, "Long the captive of romantics, imitation painters and technicians, American photography is now in the hands of people like [Lee] Friedlander, Duane Michals, Geoff Winningham, Emmet Gowin and many others — recapturing its inherent self. Their work is probing in subject, tough-minded in tone and simple in technique... One desire connects all of it: to make direct photographs that are true to the medium, leaving out all the sugary tricks."

Winningham well represents the new photography — in philosophy and work:

"Some people think I'm pulling their leg or being facetious when I tell them that photography is not art — that it is something much more important. But I really mean that. Because art, at least in the classical sense, is about expression, and photography is about visual description..."

"What it really comes down to is that I can take a camera out there, point it towards a tree and with the proper exposure, release the shutter and make an image in absolutely faithful detail of every leaf of the tree. And if a man walks outside and stands beside the tree, I can record every detail of his physical appearance.

"This is really astonishing. If you ever lose sight of that miracle in photography, I think you've lost a great deal. That's what photography is about — describing light on surface — which reveals texture, surface, details and perspective. That's what

photography can do that can be done in no other way.

"There are others, using photography, who apparently find description insufficient. They manipulate the medium, attempting to make images by photographic means that are some expression of their imagination. The only reason I can guess that they would find this necessary, or desirable, is that they haven't observed that the real world is profoundly richer than their own imaginations."

In recent months Geoff's pictures have appeared in Atlantic Monthly, Life and Newsweek. He usually photographs

events — like wrestling matches, rodeos, parades and football games — anywhere there's a crowd gathered. He also chooses things to photograph that are in motion, because he likes to see how action gets stopped in a photograph.

Besides carrying on a full-time photographic career, Geoff teaches photography at Rice University. Last month he was one of four Rice faculty members to receive a Guggenheim Foundation Fellowship (it provides a year's salary.) He will use the grant to travel through and photograph Texas, hoping to compile the results into a



Geoff Winningham

Photo by Barbara Duff

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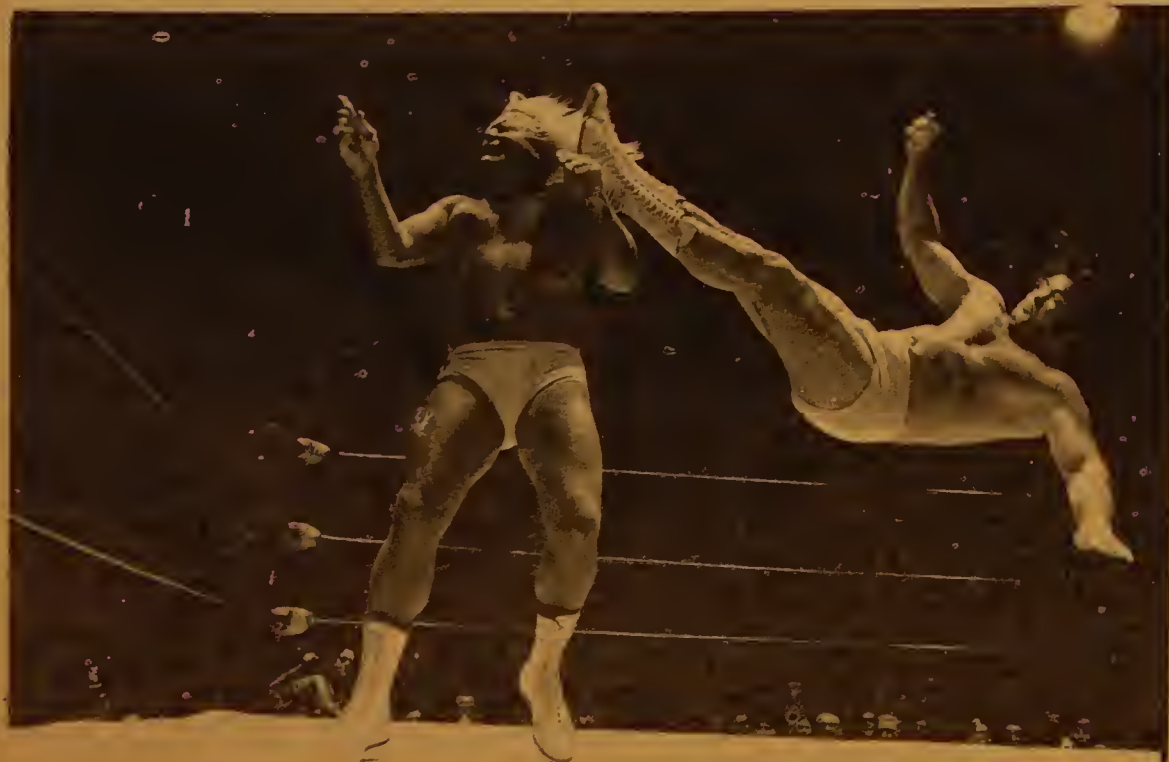
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book

One of the highlights of Winningham's career was the recent publishing of his book, *Friday Night in the Coliseum* (Allison Press). Offering a close look at the wrestling subculture in Houston, the book consists almost entirely of unposed, action, black-and-white photographs and tape-recorded texts of fans, promoters and wrestlers. It has been unanimously praised by critics.

Gene Thornton of the New York Times described *Friday Night in the Coliseum* as a clear and sober analysis of Houston wrestling. "It is not easy to tackle such a subject without getting sensational, sentimental and moralistic. Winningham manages to avoid these extremes... He does not flaunt his own reaction or beat us over the head with his own opinions. He scarcely seems to be present himself at all except in the artful, over-all direction, and everyone is free to draw his own conclusions."

A.D. Coleman, in a Village Voice article, commends Geoff for his avoidance of easy stereotypes and other preconceptions. "Certainly one of Winningham's accomplishments with this book has been leaving himself open to experience fully something which a great many people sneer at and deride, and because he did so this book serves, in a very humanizing and loving way, as a bridge back for anyone else open enough to conversations with wrestlers and fans..."

Coming from the school of photothought where a picture is always supposed to say something, i.e. have a message, I asked Geoff if he really didn't use



Photos by Geoff Winningham

the book to make his own subtle social comment on wrestling.

It was obvious he was disappointed in me. He let me know that he felt the value of photography is diminished when you go out with certain ideas about what you want to say. His method is to approach a subject with the intent of really learning about it — to respond with curiosity and without preconceptions.

"When I went to wrestling for the first time, I was just overwhelmed," he said. "I mean, it was like heaven for me — all this noise and movement, people shouting and screaming, all very friendly. And they go through this catharsis together — all their emotions are purged . . .

"For eight months I just kept watching — talking to the people

and photographing them and I learned about it. Now in the state of mind I am in, I couldn't do this — I know too much. I couldn't go back now to the same people and get them to say the same things to me again, nor could I go back to the wrestling matches and photograph the same pictures, because I've seen it now, and I understand — at least I have formed opinions.

"What usually happens when someone knows a subject or is concerned about one is he sets out to express what he knows and tell you what he's already seen . . .

"I believe very strongly that if you have a feeling about a subject, you must, you absolutely have to control it. You have to get it out of your head. Because the miraculous thing about photography is that, even

though it's done with a very dumb instrument — a mechanical thing — it really shows your state of mind. And if my state of mind, say, is that I am in blatant sympathy with starving children in India, what I come back with is propaganda. Because the degree to which a photograph is convincing is the degree to which the photographer hides his hand and his head and his feelings. And then the thing itself is there. And the person who looks at it can respond in his own way . . .

"The alternatives are to be a polemicist or an analyst. Polemicists never make good photographers because their pictures are never convincing — their thumbs are always on the scale, pushing it down in their favor. Analysts bore me. Simply because their concepts are always so limited, so self-destructive.

And their photographs are always obvious products of their own very limited point of view.

"I believe that wrestling is basically a very religious experience for the fans. When a woman says that Cowboy Ellis [a popular wrestler] fell out of the ring into her arms and liked to bleed to death because some guy had crashed him against the post, and that he fell into her arms and bled all over her dress, and that she doesn't want to get it washed — that she keeps it alone in a drawer of her dresser, well, I can't miss the religious parallel. I just can't. But then the question is — do I take that religious kind of thing and do I push it — do I then go looking for religious parallels? I'm smart enough not to do that — I didn't try to pull that . . ."

Similarly Geoff said that if he were photographing a poor farmer in West Texas, he could use the camera to manipulate him by stuffing him full of pity and sadness. "I can make him look like a sad, pathetic character. And that's all anybody can feel when they look at the picture. But, if I take him as he is — if I just look at him and don't try to manipulate him or feel about anything, and take him for the way he looks — presumably, the way he looks will cause other people to respond to him. Perhaps with pity, perhaps with respect.

"It's a matter of respect — both for photography and for the subject, not to manipulate either — that is logically at the root of all good photography."

Winningham compared the way he takes pictures with T.S. Eliot's "objective correlative."

"Eliot said that he was not concerned with the expression of his feelings in a poem. What he wanted to do was to construct in poetry an image or metaphor that would be precise and fully descriptive. Of course, his reasons for choosing a thing as metaphor would be, at its root, something he felt. But he would not pour out his feelings in his poetry. He would describe the thing precisely and concretely. And if he were successful in describing it, then the person who read his poem would respond.

"The same thing operates in photography. If I choose something, if I respond to something, I'm not interested in trying to analyze my feelings about it. I'm interested in describing that thing with the camera. I must be concerned with clarity, with precision. I must organize the subject into a photographic form that interests you. The thing itself, photographically described, can then not only be recalled, but it can transcend itself, standing in a sense as a metaphor does in poetry.

"And after all, this is what I think we're all doing — writers and photographers — we are attempting to show that things are more than they would seem at first glance. Even the most banal things contain, to the curious and searching eye or ear, mysteries and wonders that can be beautiful."

cont. from 4

Jail officials were back in the courts, this time on a contempt of court charge for not acting immediately on some of the jail reforms. The judge decided not to cite Sheriff Clarence Jones for contempt, but she put him on notice that she would enforce her ruling. She accused County Judge Lew Sterret and the County Commissioners of being more concerned about the expense of jail reform than about the substance of her order.

The grievances of the inmates on cell block 1A1 will more than likely form the basis of a law suit charging that the Harris County Jail and the Harris County Rehabilitation Center directly violate the guidelines set out in the 1957 state statute and Judge Hughes' recent order.

The Rehabilitation Center housed, and I use the term loosely, 1,350 inmates on June 23; it was designed to hold 1,031.

Solitary confinement cells do not measure 40 square feet. Five "ringleaders" of the disturbance in cell block 1A1 were placed naked into a single isolation cell, about 4x8 feet, following the two nights of disruption.

There are no padded cells for the mentally ill prisoners.

There is no outside exercise area and no recreation program. Albert McKinney, "ringleader," complained of the lack of exercise, saying, "If you're here for two years, you're just here for two years and you never see the sun." Lt. Joe Ford, deputy director of the center, blamed budgetary restrictions for the lack of an exercise program. He said that there is no possibility of providing an outdoor exercise area unless more manpower is provided. Doolin estimated the cost of such a program would run as high as \$100,000. He said he had asked the county commissioner for the \$100,000, and his request was turned down.

Inmates do function as guards at both the Harris County Jail and the Rehabilitation Center. The prisoners said a "goon squad" of other inmates has the tacit permission of guards and jail officials to beat and intimidate prisoners. "If another inmate gets into a fight, they can't do nothing, but if a guard beats up on somebody he might get charges filed against them," according to McKinney.

Mail, both incoming and outgoing, is censored. Doolin defended the censorship because of past attempts to smuggle in narcotics and pornography. He said mail to judges and lawyers is "only scanned." He told Chronicle reporter Al Reinert that they had "to cut out greeting cards altogether. They were taking those felt-covered cards and soaking them in watered down heroin and mailing them. The prisoners would get them, resoak them and get enough for a couple of hits," Doolin continued.

Under the present rules, an inmate upon entering the center lists five people with whom he wishes to correspond. He can neither send letters to nor receive letters from anyone else, and is allowed to send only three letters a week. He is allowed to change the list of five once a year.

There are no such things as advanced hearings on proposed punishment of more than three days in solitary at either the Harris County Jail or the Rehabilitation Center. Seventeen "instigators" of the two nights of disturbance were placed in solitary; some were moved to the Harris County Jail where security is stricter. "I expect to put them in isolation for a couple of weeks, or maybe four weeks," said Doolin without mention of any disciplinary hearing.

Doolin said the reason for the restriction of the number of letters is the lack of personnel to censor more than that a week. Ford said he didn't know why prisoners are limited to the five persons correspondence list. "That rule was here before I got here and I don't really know why it's like that," Ford said.

The inmates also complained of the lack of adequate medical care. One inmate — a Vietnam vet with war injuries who has been waiting seven months for a trial — complained that he was unable to get medical attention and had stopped receiving disability checks from the Veterans' Administration because he could not get to the VA hospital for a physical.

Johnny Coward said he could get nothing but one dry bandage per day to put on a bleeding gunshot wound in his heel.

Inmates also complained of poor dental care. "They don't ever treat anything," one said. "All they do is pull, pull, pull."

The inmates characterized the food served in the Rehabilitation Center as "cold, not nutritional and inadequate." Only the inmates who work on the prison farm — about 300 of the more than 1,300 inmates — eat in the prison cafeteria; the rest are served in their cells from meal carts. By the time the food gets to them, it's cold.

Officials at the Rehabilitation Center say this is one grievance they are attempting to remedy. Instead of waiting until all carts are loaded before delivering the food, they are now trying to stagger the deliveries so that it gets to prisoners as hot as possible.

Chief Deputy Loyd Frazier met with some of the prisoners to discuss their grievances. He called some of the grievances "legitimate" and said that steps would be taken to remedy them. The inmates are skeptical; Frazier is just another "promising John" to them. Frazier's words are "just promises, we haven't seen any changes yet," one inmate said.

The Harris County Rehabilitation Center is not a prison, but a detention center. Most of the inmates have no final convictions. Approximately 70 per cent are awaiting trial; 20 per cent are awaiting final results of appeal. So why treat them as convicted criminals, they ask, if they're not?

"They would never have been indicted if someone didn't think they were guilty," said Doolin.

12 : Space City!

Bob Seger



bob and jimmy and rock and m uddy and alice

by Tary Owens

Have you ever heard of Bob Seger? No, he's not another of Pete's brothers; he's the most popular rock and roller in the midwest and has been for years, but due to strange twists of irony is virtually unknown every where else. Those obscure days may soon be over.

Since 1964 Bob Seger has had 10 top ten records in Detroit but is only now becoming nationally known even though one of his records, "Heavy Music", recorded in 1966, sold 66,000 records in Detroit alone and another, "Ramblin' Bamblin' Man", made number 17 on the Billboard pop charts but was never even played in New York, San Francisco or Los Angeles, let alone Texas.

For years Seger has been stuck with small, local record companies that have been unable to properly distribute or promote his material, so he has become a regional legend, much like Johnny Winter and The Thirteenth Floor Elevators in Texas, or like the Dead and Quicksilver were in San Francisco.

Seger is now with Capitol record company, has a good selling album and is finally moving out of the Midwest. He may, in the next few months, like Johnny Winter, Leon Russell, and many others, become an "overnight" success that took 10 years to achieve. He has all the raw material, a strong, harsh, soulful voice; a driving, fluid guitar, and songs that relate to an ever-increasing common experience.

Seger's early material has been compared to Dylan, but recently he has been likened to Creedence, Joe Cocker and the Stones.

His music is white soul, Detroit style, much akin to Mitch Rider and much more driving than Creedence. His lyrics are in the new language, relating to the audience and the time, and his songs are good, as good as the best of Creedence, or Rod Stuart, or many of the Stones songs.

Bob Seger will bring his Detroit sound to Houston July 3rd to the second of the Metropolitan Theatre's Midnight Concerts. Playing with Seger will be another Detroit band, Brownsville Station, a group with a reputation for hard-rockin'. Since the over-hype of the MCS and Iggy and the Stooges, there has been very little coming out from Detroit that wasn't from Motown, but the potential has always been there; because Detroit is a major city on the rock and roll map, beginning with John Lee Hooker; and Bob Seger and Brownsville Station are capable of rocking with the best.

The Detroit sound is sloppy, sometimes, but it is also about as funky and hard as rock and roll gets. Those of you who make it to the Metropolitan Theater for this show should be ready to let the juices flow, right down in your stockin's darlin'.

Other shows coming soon which shouldn't be missed are the rare treat of Jimmy Reed and Rocky Hill at Liberty Hall, Procol Harum at the Music Hall, and Muddy Waters at La Bastille. If you make all of these shows or even more than one, you'll never listen to the worn-out absurdity that rock and roll is dead, or even suffering. Rock and roll is as alive and well as it ever has been. If you need rejuvenation or even reincarnation, attend any or all of these shows. With Rock and Roll, all things are possible.

Cinema

Box Car Bertha. One of the first women's libbers, Barbara Hershey, David Carradine, Barry Primus, and John Carradine (care to buy any records by television?) star. Drive-ins and neighborhoods. R.

Bloody Mama. Bad taste "B" flick that makes an interesting non-statement, whatever it is. Shelly Winters cuddles, sings, yells and shoots her way through a weak script, given fine support from the gentlemen who play her sons. Drive-ins. R.

Buck and the Preacher. Better bring along a box of Oreos. Drive-ins. PG.

Bunny O'Hare. One of those losers that's interesting as hell to watch, and wonder why money is spent on such things; or for that matter, why Bette Davis would do such a flick. Ernest Borgnine supports. R.

The Cowboys. Still here, Sadism a la John Wayne and a cub scout troop. (That's right! With no hassle at all, you too can show your eight year old son how much fun it is to kill!) Drive-ins. PG.

Fiddler on the Roof. "What is this about your daughter marrying my husband . . .?" Tower, reserved, 523-7301. G.

The French Connection. "That car is dirty!" Shamrock. R.

Fritz the Cat. They should have started making cartoons like this years ago. Park III, 522-5632. X (!)

The Hospital. Fun Trash. Still around and George C. Scott is still chewing through his dialogue and spitting it out. Alameda 4 and Northwest 4. PG.

Malcolm X. Semi-documentary based on the Autobiography. Narrated by James Earl Jones. Loews, 222-2040. PG.

Murmur of the Heart. A nother 15 year old boy's virginity bites the dust. Bellaire, 664-0182.

Patton. If you hate, I mean, *really* hate war movies, go see this one. George C. Scott is brilliant. Karl Malden is just as good. An outstanding cast of supporting players make this one movie that doesn't try to glorify war, but merely show the life and personality of a man in love with it. Francis Ford Coppola directs. When the paper is out there'll only be a couple of days left on its run, so go see it! Alabama, 522-5176. PG.

Play It Again, Sam. Woody Allen may not be the funniest man alive, but there are times in these laughless days when he seems it. The film version of his Broadway play. Galleria, 625-4011. PG.

Red Sun. An able cast of people working with one man who makes any movie he's in worth seeing. Toshiro Mifune. Majestic and most outdoors. PG.

Snoopy Come Home. For the "Peanuts" freaks, but still fun. Memorial, 465-5258 and around. G.

The War Between Men and Women. Another kind of "fun trash." Jack Lemmon, Barbara Harris and Jason Robards, Jr. (outstanding) star. River Oaks, 524-2175.

What's Up, Doc? Spiced-up pabulum. Watching this one is like trying to spell your name while eating alphabet soup. Ryan (the ego trip) O'Neal and Barbra Streisand do some fancy footwork through a fine crowd of bit players. Peter Bogdanovich directs. T&C Six, high prices. G.

SPACE-IN



The great Jimmy Reed is back on the scene at Liberty Hall, 1610 Chenevert, on June 30, July 1, and July 2. Appearing with him on the program will be one of Houston's finest bluesmen, Rocky Hill. Sounds like a great combination!



Procol Harum, above, and Black Oak Arkansas, shown below, will perform at the Music Hall Saturday, July 8 at 8pm. Also appearing will be Heads, Hands, and Feet. Tickets are \$4.50 and \$5.50, available at all five Foley's; Concert presented by KAUM and Foley's.



Theater

The Boy Friend. Why? With Carl Deese, Coleen O'Kit and Jack Dickinson. Fondren Street Theatre, 783-9930.

Calamity on Campus, or "The Pot at the end of the Rainbow." Theatre Suburbia.

Bus Stop. Dinner theatres are a drag, but this show isn't. Mickey Spillane's wife, Sherry, stars. Buffet, 6:45; show 8:30. High as hell. Windmill Dinner theatre, 464-7655.

Sir Jack! Musical setting of the Falstaff cycle (When in doubt, steal from Shakespeare.) Aug. 24-Sept. 3. Miller Theatre.

South Pacific. Miscegenation, dandruff and other pressing problems of the day. July 20-29. Miller Theatre. (At least it's free)

A Thousand Clowns. A funny, funny show if it's done well. Opens July 7; stars Herb Gardner. Cabaret Treehouse Theatre, 5900 Bissonnet.

The Yellow Brick Road. Zzzzzzz. Three shows every Saturday. Alley Theatre, 228-8421.

Child's Play. Zero. Nina Vance undoubtedly chose this dog because it's recent Broadway, and Beth Danford slept through its direction. Dark Mondays. The Alley Theatre, 228-8421.

Music

Metropolitan Theater

Fanny, July 15, tickets at Grasshut, Staff of Life and Metropolitan, presented by M.A.G. Productions and K101.

Music Hall

The Kinks and Billy Preston, canceled, refunds available.

La Bastille

Old Market Square
Damito Jo, next week, Muddy Waters!

Liberty Hall

1610 Chenevert
Jimmy Reed and Rocky Hill, Friday, Saturday and Sunday, June 30, July 1 and 2. The immortal great comes out of retirement with Houston's top bluesman. Don't miss this one.

Love Street

Allen's Landing
Now open with good local bands, beer and wine, cover \$1.50, June 30, July 1.

The Mad Dog

Village Shopping Center, Times near Kirby
Oz Knooz, Tuesday thru Sunday.

The Old Quarter

Congress and Austin
Rick Nyhan, Friday and Saturday;
Frank Davis, Sunday; Bruiser Bart and The Dry Heaves!@?, Monday;
the fabulous Rockin Blue Diamonds, Wed. and Thur. Houston's funkier bar.

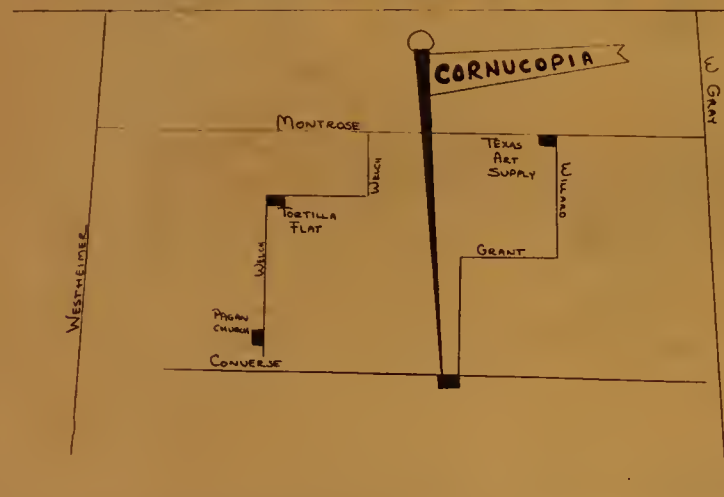
Music Hall

Procol Harum and Black Oak Arkansas, July 8, presented by Foley's and KAUM, tickets at Foleys, \$4.50 and \$5.50.

Sandee's

South Park and OST
Sweet Peter, Thursday, June 29,
Leatherwood, Friday and Saturday, June 30, July 1. Next week — Rocky Hill!

More music on 14



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THE REAL JIMMY REED

on the same program with

ROCKY HILL

performing at
LIBERTY HALL

June 30, July 1, July 2



Music cont. from 13

Metropolitan Theater

Downtown on Mainstreet
Bob Seger, Brownsville Station, Mid-
night till?, July 3rd, tickets \$3.00 at
Grasshut, Staff of Life and Met. the
Midwest's top rocker.

Sullivan's Island

Village Shopping Center
Big Martha Turner, 5 nights a week;
although this is a square club with
high priced drinks, the food is great
and reasonable, and Big Martha, al-
though much of her material is banal,
is one of the finest blues and soul
singers around anywhere and well
worth any Hassel. Martha Turner may
well be Houston's next superstar; if
Bobby Doyle doesn't beat her to the
punch.

Slugs

Garrott and Barnard
Mostly music from the stereo, but
dancing, good vibes, and 3 different
music sections (Rock, Jazz and Clas-
sical); Jam Sessions featuring some
of Houston's finest jazzmen; booze
etc.; a real classy joint. Grand open-
ing on Thursday, June 29

The Texas Ballroom

Soon to open with good music and a
dance permit.

The Vagabond

North Freeway, near Northline
Is it true that Freddy Fender, a legend
of Texas rock and roll, works here 6
nights a week?

Music Hall

The Yes, July 31, info later.

Houston Symphony Orchestra

615 Louisiana, 224-4240
Park Concert. Mitropoulos Conduct-
ing Competition winner Phillippe
Bender conducting the Orchestra. In
a performance of Richard Strauss'
"Don Juan" overture, Mozart's
Symphony 38 in D-Major, K.504
(O Boy!), Ravel's second suite from
"Daphnis and Chloe", and Ravel's
"Tzigane" featuring soloist Barbara
Shook. 8:15pm, June 29. Miller
Outdoor Theater. Free.

Municipal Band Concert.

E.C. Holland conducting. 8:30pm,
June 30. Miller Outdoor Theater.
Free.

Paintings and Plastics

Contemporary Arts Museum

3147 Montrose, 526-3129
LICHTENSTEIN, 12 comic book like
paintings to be seen through Aug. 20.
Upper Gallery.
AFTER SCHOOL ART. Colorful
paintings and drawings by children of
all ages. Lower level gallery.

Museum of Fine Arts

1001 Bissonnet, 526-1361
CALDER AND MIRO. "A Childs
Summer with Calder and Miro," an
educational and informative exhibit
of the contemporary artists joyous
works. Masterson Junior Gallery.

GALLERIES

ADEPT GALLERY. Luther G. Walder
in a one-man show of paintings, poetry
and prose. 6-9pm, weekdays; 1-5pm,
Sun. 1317 Binz.
ARTIST OUTLET COMMUNITY
CENTER. Local black artists on the
black life style. Most media. 9-5pm,
Mon-Sat. 2603 Blodgett.

BLACK ARTS FESTIVAL. Works by
Texas Southern University students
and Houstonians. Hours are 10am-6pm,
weekdays, noon to 6pm, Sat. and
2-6pm. Sun. 3303 Lyons.
CONTRACT GRAPHICS. Summer
exhibition on the portfolio works of
Ed Ruscha, Richard Haas and Bryce
Marden through July 31. 5116 Morning-
side, 524-1593.

CRAWFORD GALLERY. Landscapes
and still lifes by Rodde and Savin.
Sculptures by Choate. 10am-5pm,
Tues-Sat., 1100 Bissonnet.

DUBOSE GALLERY. Contemporary
graphics by various artists. Also their
famous African and Pre-Columbian
collection. 2950 Kirby, 526-2353.

FERNDAL POTTERY. Handmade
stoneware and bronze. 9am-5pm,
Mon-Sat. 2902 Ferndale, 528-2796.

FRAME FORUM. Prints, odds and
ends. Also inexpensive framing services
by local artists; 1405 Waugh.

GOOD EARTH GALLERY. A great
new gallery concept. Features Houston
artists. The price is right. Hours are
11am-3pm and 7-10pm daily. 508
Louisiana.

HOOKS-EPSTEIN GALLERY. Con-
temporary graphics by various artists.
1200 Bissonnet, 529-2343.

LATENT IMAGE. Old and new
photographs of Houston. A feast for
the eye. 1122 Bissonnet, 529-2343.

MATRIX. Featuring five photo-
graphers offering a "hodge-podge" of
styles. Fairview at Taft.

HENKLE GALLERY. The World of
Peter Max. Hours are 11am-6pm.
Tues-Sat. and 11am-5pm Sun. 2590
Kirby.

ROBINSON GALLERIES. "Olympic
Art 1972." Famed international artists
and their concept of the Olympic
games. 3220 Louisiana, 528-7674.

Ins & Outs

AFGHAN HOUND CLUB: What can
move faster than the speed of sight?
Sighthounds. And now is your chance
to see them in action. The Afghan
Hound Club of greater Houston will
start off the July 4th weekend with a
BANG!! They will be holding Sight-
hound races on July 1 in Runge Park,
Arcadia. Among the fast movers will
be Greyhounds, Salukis, Whippets,
Borzoi, Afghans, and maybe a rare
Irish Wolfhound. Entries open at
4:30 pm, and the first race starts
at 6:00. The public is invited and
admission for spectators is free!
Come and watch'em move!

HOUSEWIVES FOR COLLECTIVE
ACTION, a recently organized group
of people interested in working for im-
provement in our community and the
alleviation of problems existing here
and nationwide, meets the second
Wednesday evening of each month
from 7:30 to 9 p.m. in the Southmayd
Park Bldg. at 7424 Keller Street. Any
person may join in their efforts in the
consumer-investigation area, with the
emphasis on the escalating cost of
living — the cost of food and small
household items in particular. If you
desire more information, contact
Carol Bertram at 733-7198.

THE BLACK ARTS CENTER'S
summer workshop programs are now
in full swing. FREE. Join and learn
creative dance, black studies and
African handicrafts. 2735 Lyons Ave.

A SUMMER ROCK CONCERT is
being presented by Bolus July 7 to
raise funds for the Galveston County
Park in League City. Denim and Sweet-
bush will play from 8 p.m. until mid-
night. Advance tickets for \$2 on sale
at Home Entertainment in the Nassau
Bay Shopping Center. Tickets at the
door will be \$3.

McGOVERN BENEFIT July 3.
Master of ceremonies will be Curtis
Graves. Sissy Farenthold, Winchester
Vince Beol and other "Big Surprises"
will also be there. You are invited.
7:30 p.m. at the Whole Thing Club,
5411 Griggs Rd. Tickets are now on
sale at the McGovern HQ, 3602 Milam.

SLUG'S

For much of Houston's night-life crowd, this is a city mired in a paralyzing boredom. (We refer specifically to the low-budget night-life crowd — the wealthy probably find ways to entertain themselves, we wouldn't know).

Sure, there are things to do, places to go, people to see, but in Houston it seems, entertainment must be served up on a platter and thrust directly under one's nose before it receives any attention. It's not enough just to open any old club these days — you know, the old song and dance. It has to offer something unique, something to capture the withered imagination of a ho-hum Houstonian.

Advance publicity on a new club, called Slug's suggests that its owners have rounded up a variety of entertainment and stuck it all in one big, old converted mansion in the crazy, mixed-up Montrose area. Slug's opens this weekend (July 1), so we haven't seen it yet, but it sounds like Houston's tentative answer to something.

A release from the club says "the new fun facility features four levels of action and leisure in a unique 'camp' setting reminiscent of the Flapper era through the '50s." The copy goes on to read that Slug's is "designed primarily for young, hip swingers and night people of all descript."

The complex, located at 3910 Garrot (at Branard), is surrounded by a high wood fence, behind which is a garden and patio deck. This apparently constitutes the first "level."

Second level: a dance room, on the ground floor, with music from large stereos, and lots of posters and lights. Also on the first floor is a stand-up bar and meeting parlor.

Third level: the game room, "with walls of bright rainbow-striped colors and expanses of green felt," where one may play chess, cards or other games. Nearby is the "smoker room," with old sofas and easy chairs, low lights and old-timey wall graphics. "It is," says the release, "styled for conversation amid soft classical background music."

Fourth level: the "casino," (we're in the attic now), with game machines, like foosball.

And there are, of course, refreshments: large hamburgers on rolls, frankfurters with chili or sauerkraut, Mexican nachoes and a cheese-sourcream-black bread appetizer. Drinks include wine-base specialties, "electric smoothies," beer and ale.

Slug's will be open daily from 5 p.m. through 2 a.m., and afterhours on Fridays and Saturdays until 5 a.m. The club is closed on Mondays. Dress is casual.

The club is jointly owned by Katrina Petri, Dennis Meljado and Linda Ware. Telephone number is 523-1918.

unclassifieds

AUSTRALIA: Anyone having info on housing, employment, travel, lining, etc., in Australia, leave message for Christopher with service dept. operator 621-3060.

FOR SALE: 63 International step-van with bubble top. Excellent running condition. \$350. Call Tortilla Flat 528-3220.

TEXAS PRISONER would like correspondence with young females. Jesse Hancock, 201820, Rt. 1, Box 59, Rosharon, TX, 77583. Thanks.

BETH AND KIM: Or anyone knowing their whereabouts, please contact Family Connection or Crisis Hotline.

TWO STUDENTS NEED RIDE to Tucson, Ariz. Willing to share expenses. Call collect, Texas City, 948-2297. Mr. Foster.

YOUNG FEMALE WANTS SAME to share furnished apt. \$30 month, call me! 864-0267.

DRIVING TO MICH, looking for riders for whole way or part distance to share driving and gas — leaving around July 1st. Call Bill at 523-9185.

FRIENDLY CALIFORNIA PRISON inmate would really like to receive some mail from far-out people to help pass the lonely hours I must spend here. Please send a photo if you can. Thanks very much. Joe Kennedy, Box B-38092, Jamestown, CA 95327. Please help!!

I AM GAY and would like to receive some mail from same. Please write, I love you boys. Donald L. Kolar, 126485, P.O. Box 777, Monroe, WA 98272.

A CRY FOR HELP! I have found myself with no other alternative but to push my pride aside and ask for help, financial help. The reason for this is I need to obtain a lawyer and have no funds to do so. A year ago I had escaped from the institution, but my attempt was to no avail. After a few months I found myself receiving two indictments. A dollar here and there can make the difference between my winning and the state winning. Please send money orders only! Fred Barry, No. 78269, P.O. Box 788, Mansfield, OH 44901. Thanks very much.

unclassifieds

Space City! Unclassifieds are free. Fill out this form and mail to Unclassifieds, Space City, 1217 Wichita, Houston, 77004. Preference given to service and non-profit ads. We don't accept "sex ads." We believe that far from characterizing a position of sexual liberation, they are frequently exploitative of sexuality, especially that of women and gay people. Not all "sex ads" are exploitative of course, but we don't know any simple guideline for determining which are and which aren't. We will generally accept ads however, for roommates which specify gay or straight, male or female, to avoid possible confusion when two parties get together. Space City! reserves the right to reject any ad, or to change or delete parts not in keeping with our policy.

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Problem Pregnancy Information Service
209 Stratford St., Houston
Office hours 9:30 am-9:30 pm 7 days a week



Photo by E. F. Shawver Jr.

4th Street, Positively

The Staff of Life, originally an organic and natural food store has expanded itself into Houston's first common market for Freaks. Known as Positively 4th Street the new areas and shops from a loose-knit coalition that provides an impressive selection of goods as well as an outlet for some of Houston's finest craftsmen and artists.

A couple of months ago I walked into the Staff of Life to find the whole back area of the building a beehive of activity; carpenters rebuilding the entire interior and new workers proudly pointing to what would soon be their shops. Larry Powell, the owner of Staff of Life then, told me what he had in mind, something in-between a shopping center for freaks and a Flea market. The result surpasses anything that I had envisioned.

The new areas include a large section for organic vegetables, a recycled clothing store, a home-made candle shop, clothing from Mexico and India, a "junk" section featuring antiques, paintings, photographs, posters, tie-dyes, pipes and assorted thing-a-majings, a record shop, a leather shop, and perhaps the most impressive, a shop featuring hand-made jewelry, with more shops to open soon.

The vegetable area offers good, organic, locally grown vegetables at a reasonable cost unlike the rip off prices of most so-called "organic food stores". The area also contains natural grains and granola as well as huge drums of honey and molasses.

The section reserved for recycled clothes specializes in western and Hawaiian shirts and blue jeans at low cost. The candle shop features home-made candles by a number of Houston craftsmen as well as some from as far as Tennessee. In the "junk" section you will find some of everything, "the unclassifiables" but all unique and of excellent taste.

Another area that is fast-expanding is reserved for clothing from Mexico and India, embroidered shirts and dresses, beaded shirts and other classy stuff. The Leather shop offers well-made, belts, purses, pouches and other goodies while T&R records features the latest discs for platter freaks.

The area of the new store that I found most striking, however, was called "Beowulf", a show place for the fine jewelry, art and furniture of John and Michelle Poland. John and Michelle use natural sources to make their fine crafts and the result is some of the best work in many genres that I have seen in a long time. They specialize in jewelry; sand dollar pendants, necklaces, bracelets and earrings made from shells, wood, ivory polished stones, and hand-blown glass. Some of the most outstanding pieces I saw were a necklace with a pendant from a rare, maple-leaf shell and shark vertebrae; the vertebrae of a sail cat fish which forms a perfect crucifix, and is said to have magical powers; a necklace and bracelet of Japanese ivory carvings; and another necklace of hard-blown venetian glass and wooden beads. John also does wood carving and incredible furniture; tables and shelves that can best be described as organic sculpture.

Other areas, soon to open are a herb shop featuring medicinal, culinary, and magical herbs, a juice bar, and upstairs, a restaurant specializing in sandwiches, salads and smoothies.

The Staff of Life and Positively 4th St. are located at 2037 W. Alabama, near Shepherd. If you get a chance fall by, and meet some friendly freaks and some of Houston's most talented artisans. If you are an artisan seeking a market for your work, talk to Larry, and perhaps your own crafts can be added to an already incredible array.

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WHICH WAY TO THE BEACH?

Platter Chatter



by John M. Lomax

Hello from amid the heat waves. Expect the Kinks to come to town soon. This weekend Liberty Hall continues its fantastic series of strong shows digging up Jimmy Reed and pairing him with our own red-hot Rocky Hill Band for three evenings of black and white blues.

Caught Cold Blood's set at the Hall recently. The group is an octet featuring Lydia Penske singing lead vocals, sax, two trumpets, organ, bass, drums and guitar. They are an extremely exuberant bunch with an infectious attitude who act as if they were being held prisoner backstage until their set. They hit the stage running, telling the packed house they "might just sit and boogie for the next 30 days."

Telling a late Saturday crowd this got about the same reaction you might receive if you strolled into a lions' den with a ton of fresh raw meat and asked if anyone was hungry. The crowd ate them up and although horn groups aren't my fave rave, I must set aside personal preference to note that the audience loved every minute.

The group performed well with mostly original material — a basic rock and soul blend. Their musical integration was good and they were shrewd enough to keep the horns from dominating. Circular crescendoes, blazing guitar, swirling keyboards and frenzied vocals from Lydia kept the crowd stirred up and indeed incited a frantic encore which did the heart good. About 30 of the audience hopped on stage to boogie away. This sort of raucousness can put some groups uptight, but it faded Cold Blood not one iota. They just melded into the crowd and got it on even more. Contrast this happy scene with the Hofheinz and Coliseum circuses when any attempt to move closer than 10 feet to the stage will result in possible expulsion.

And to Mr. Mike Dunham and Southwest Concerts goes the 1972 award for booking the most outstanding bill seen in town since the legendary George Gershwin quintupleheader of 1969. Mike brought together the Mahavishnu Orchestra, Dr. John and the Allman Brothers last June 11. I've reviewed both the good doctor and the Allmans in these pages before, but let me say that Duane's demise hasn't noticeably slowed the momentum of this Georgia group. The Allmans haven't relinquished their throne amid the top American groups; indeed, the genius of Dicky Betts comes even more to the fore now that he has to carry lead chores alone.

And Mahavishnu. Well. There stood John McLaughlin with a six and 12 string together, screaming through a fantastic welding of jazz and rock with finesse rarely seen here or anywhere. Jerry Goodman, Ian Hammer, Billy Cobham and Rick Laird are also first-rate musicians equally at home in this rarefied atmosphere. It'll take awhile to get into the group, for this music is complex; so much goes on and so many unbelievable things are done that it is hard to fasten on any one thing. The group has the rock critics foaming at the mouth from coast to coast, so the public may be going mad over them soon as well.

Meanwhile, Navasota has a record out on ABC called *Rooting* and made the local big time with last Saturday's appearance on the Larry Kane show.

And there is a one-day rock festival in San Antonio July 4 with quite a lineup. Though I don't know all the names, it promises to furnish 6-8 nationally known groups.

There is no review of the Jethro Tull and Eagles concert because the promoters, Concerts West, refused our personal request for review tickets.

* * *

PINK MOON *** Nick Drake *** Island (Distributed by Capitol) *** 27m 16s

How about this. A true solo album. All songs written, played and sung by Nick, an enigmatic Englishman given to public silence and beautiful, intensely personal music. His songs are brief sketches carefully and lovingly caressed in his quiet whispervoice. Publicity releases compare *Pink Moon* and Nick to *Astral Weeks* and Van Morrison. I agree, Nick is equally elusive to the casual listener, yet quite rewarding to those ready to embrace a slightly different sound. The album is subdued and mellow, lonely as Nick must be, and very lovely. 89

THE SOUTHERLAND BROTHERS BAND ~ Island (Distributed by Capitol) *** 38m 22s

Put me in line with Thom Hansard and Janis Park of Houston's phovoground oracles. I concur with their favorable evaluation of this Scottish quartet headed by Iain and Gavin Sutherland. Island records has established an enviable rep for producing consistently high quality discs. This Muff Winwood production continues the tradition and features infectious guitars, pretty melodies and smooth rhythms. The vocals are a shade weak, but the group is extremely talented and highly polished for a first album. "The Pie," lead cut, is already a favorite of mine and one I know I'll be enjoying long after reviewing chores are over. Overall, the sound is self electric, brilliant acoustic and intelligently conceived and executed. 94



Aretha Franklin

photo by Bob Gruen

AMAZING GRACE *** Aretha Franklin, James Cleveland and the Southern California Community Choir *** 2 record set *** 85m 45s total

Recorded live at the New Temple Missionary Baptist Church, this album includes standards like "What a Friend We Have in Jesus," "Mary Don't You Weep," "Precious Memories," "Climbing Higher Mountains," "You've Got a Friend" and many others. Let it be known that Ms. Franklin began with gospel and indeed was first recorded singing in her dad's (the Reverend C.L. Franklin's) choir before her tenth birthday.

The importance of gospel music cannot be overstated. Virtually every black vocalist of note, from Ray Charles to Otis Redding to James Brown to Ella Fitzgerald, has received his/her initial training and love for music while praising the lord. It is a sign of Aretha's popularity that she can record and release this set. You can play it any day of the week too.

PET SOUNDS *** The Beach Boys *** Brother Records (Distributed by Warner-Reprise) 36m 24s

SO TOUGH *** Carl and the Passions *** Brother Records *** 35m 01s

Neat-o. A mono release of *Pet Sounds* to go with the Boys' new record. Only now, they are Carl and the Passions, having added Blondie Chaplin and Ricky Fataar and lost Bruce Johnston somewhere along the way. Unfortunately, Bruce isn't all they lost for the new album can't stand up to *PS* in overall quality.

I should pause before plunging blindly on to say that "Marcella," concluding side one of the new set, is a fantastic cut, ranking with the best work the Boys have ever recorded. A slight flavor of "Wild Honey" pervades the song and the harmonies the group is so noted for come through spectacularly.

THE LONDON BERRY SESSIONS *** Chuck Berry *** Chess *** 43m 44s

This isn't one of Chuck's better records even though half the album is live and he is supported by Ian McLagen and Kenny Jones of the Faces on the studio half. There is a good rendition of Little Walter's "Mean Old World" on the studio set, three super action shots of Chuck and 23m and 40s live from Coventry, England.

My principal objection here is the 12 minutes devoted to "My Ding a Ling," certainly too long for a novelty number regardless of how cute it is to have boys and girls singing against one another about their "little things." Leave that for the HotNuts, Chuck. You, of all people, don't need this kind of gimmick when you are one of the giants of the entire rock era.

Overall, the backup is adequate, which is all Chuck wants or needs. He prefers his sidemen to just lay down the beat so he can construct his lead lines without harassment. A collectors' must, but in toto a slight disappointment for the less than fervid. 82

SCHOOLS' OUT *** Alice Cooper *** Warner-Reprise *** 36m 59s

Alice's new album comes in an imitation school desk setup adroitly designed by the chap responsible for the *Sticky Fingers* package. A pair of pink paper panties comes along too, provided Warners and the government get certain matters straight concerning the inflammability of the fabric. 500,000 pairs of said unmentionables were impounded in Philadelphia under the Inflammable Fabrics Act.

Alas, the music isn't as hot. The single, "School's Out," that you hear all over the AM radio, is a good boogie song for the road, but the rest is mediocre rock dependent on the Coopers' visual pyrotechnics in live performance. About all that can be said for the audio portion is that Alice Cooper isn't as loud as Grand Funk or as ridiculous as Bloodrock. And the damn jacket includes no place to stick the record once the package is disassembled. Maybe Alice and crew should go to music school. 73

BLUES PROJECT *** Capitol *** 36m 44s

Second album since BP was resurrected and a definite cut above said re-debut, *Lazarus*. Tommy Flanders of the old BP returns for vocals and David Cohen, ex-Fish, now mans organ on a good rockin' record. Willie Dixon's "Back Door

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YUDDA YUDDA

ROCKY HILL!

Man" and "Easy Lady" are high water marks on this solid but unspectacular record.

Time was six years younger when the Project made its name, standing head and shoulders above the crowd and blazing new trails in electric blues. But the inactivity has relegated the band from its position in the vanguard to one in the midst of the pack. Still, the musicians are quite skilled; perhaps some live gigs and more time will clear away the spider webs of the years.

DRINKING MANS' FRIEND *** Eric Quincy Tate *** Capricorn (Distributed by Warner-Reprise) *** 33m 15s

A quartet begun in the days of 1968 in Corpus Christi. Four years of sets throughout the tough go-go clubs of the Deep South have molded a fine, tight rock-blues unit. John Mayall's "Brown Sugar" is the only non-original song included.

Rocky Hill liked them a lot when I played this for him, so I reconsidered my first lukewarm impression. Glad I did, for EQT are very good, well aware of their direction and well worth your time and money. Capricorn of course is best known for the Allman Brothers, and boss Phil Walden has an unerring eye for talent.

"Texas Sand" is a spectacular three minutes, best exemplifying the band's unified studio work. In fact, it is one of the best songs I've heard this year. But the other seven selections are also excellent, particularly "Whiskey Woman Blues." Live in a small club with the booze flowing and the go-goers go-going, this bunch should be a bitch. 93

THE VELVET UNDERGROUND LIVE AT MAX'S KANSAS CITY *** Cotillion (Distributed by Atco) *** 38m 11s

The Velvets are defunct now; Lou Reed has begun a career of his own, the band has been forbidden to use the name anymore and the whole thing is over. Well, not quite. Atco saw another chance to squeeze a few more dollars from this group, understood and loved so far only by sadists, cultists, druggies, hard rock addicts and other urban degenerates.

At their best, the band possessed an incredible drive and vibrancy equalled by no one since. Their first album and fourth (*Loaded*) are classic examples of their power, momentum and the inscrutable mind of Lou Reed. Not to mention the fact that few rock albums have even approached these peaks.

This album was recorded in mono by Brigid Polk on a cassette player casually parked on a table top. Consequently, the sound is incredibly thin, the group coming off as a pale imitation of itself. And the band, at the time of this recording, contained only Lou and Sterling Morrison from the original quint. They were quite loose for this set, featuring selections from the previous albums and one new song, "After Hours." Two cuts originally sung by Nico are presented here with Lou vocalizing.

In short, it is a sham. A brash attempt to grind a few more bucks out of a now "retired" group, at the expense of the band's reputation and the public's pocketbook. A "greatest hits" album would have been a more valuable step. But I suppose that will come next. Of slight interest to collectors for between-song patter, but liable to confuse folks who heard they were good and decided to find out for themselves.

The club is notorious — Creem magazine gives an account of William Burroughs visit in the tow of pal Allen Ginsberg. William entered, took one look and exclaimed: "My Gawd, what a collection of slimy crustacean excrescences! Gives me the willies just standin' here; I'm gettin' outa here, me, and high-tailing it back to Tangier!" I suggest the record execs responsible for this record do the same.

ELVIS AT MADISON SQUARE GARDEN *** RCA *** 49m 22s ! ! ! !

Here it all is — the King's performance live from New York in a show which took place June 10. I received the record 12 days later, an express job unheard of and hopefully some consolation to the thousands who were unable to get tickets.

Since the beginning Elvis and his advisers have had a fine knack for selecting excellent material, and this set is no exception: Mickey Newbury's "American Trilogy," "Funny How Time Slips Away," "I Can't Stop Loving You," "Proud Mary," Hoyt Axton's "Never Been to Spain" and a bunch of old Elvis numbers like "Heartbreak Hotel," "All Shook Up," "Hound Dog," "Don't Be Cruel" and "Suspicious Minds." A 49½ minute album is also quite a bargain. Tom Jones may cause the housewives' hearts to flutter but Elvis has more grease and soul and is more rooted in black music; therefore, more to my tastes.

* * * *

TEENAGE HEAVEN * * * Daddy Cool

The title would lead one to assume that this record is another Sha-Na-Na-type effort. I, for one, was pleasantly surprised to learn that Daddy Cool is capable of more than simply duplicating hits of the '50's. This group reminds me of NRBQ in its ability to be creative while still using an old, familiar format.

Their oldies but goodies present an effective compromise between the Mothers and Sha NaNa. "Daddy Rocks Off" is one of the most infectious tunes I've heard of late and their version of "Baby Let Me Bang Your Box" is almost worth the album itself. "Teenage Blues" is my favorite, due to its uncanny (planned?) resemblance to early Who material. Several of the songs suffer from repetition, but I think the record has merit, especially for '50's fans.

ACE * * * Bob Wier

Bob Wier's album *Ace* is not a great record, but it's a good, honest record and a must for Greatful Dead lovers. *Ace* features Wier out front with the Dead in the background, and results in pretty much the same sound. With one or two exceptions, the material is strong and characteristically well played; it is the vocals which keep *Ace* from really coming across nicely.

Taken separately, Wier, Garcia, Pigpen and bassist Phil Lesh are simply not vocalists of particular merit. Together, as on *American Beauty*, they are capable of fairly good harmonies. Wier does all the singing here and it doesn't quite measure up. Most of the tunes are real catchy though, and give a long overdue look at one of the most underrated, unselfish guitarist/writers in the business.

SAVE THE WORLD * * * The Mighty Groundhogs

The Groundhogs are an established group in England and have been trying to break in over here for some time. The group is headed by T.S. (Tony) McPhee, a longtime English blues figure featured on several Blues Archive series. His bassist and drummer are from much the same mold, having played with numerous local English groups. The music here is fairly typical English rock with a strange undercurrent of folk thrown in. It makes the music sound strange, and that may be good because it helps separate the Groundhogs from the hundreds of other emerging bands. If you like to explore, this album may agree with you. One last thing — it has a fantastic album cover.

— Tom Flowers

Letters

Space City!, P.O. Box 70086, Houston, TX 77007

Reader Advises: Vote Against

Dear Voters:

This Thursday, June 29, the voters of the Houston Independent School District (HISD) will go to the polls to approve or disapprove three propositions — one for authorizing a 25 cent tax increase on each \$100 valuation of taxable property, one for authorizing the issuance of \$75 million in bonds, and one for authorizing a 5 cent tax increase on each \$100 valuation of taxable property. I want to ask the voters of HISD to vote AGAINST all three propositions for these reasons:

1) The School Board has refused to give the students of Houston a significant say in the running of their schools. In fact, the Board has already spent \$23,000 fighting against student rights since 1970 when the Board attempted to halt the right of students to distribute newspapers on campus. That \$23,000 certainly could have been put to better use. The Board should not be given any more money until it shows that it intends to protect the constitutional rights of students and give them bargaining power with administrators in the running of their schools.

2) The School Board has continually misappropriated its funds. An example is the \$18,000 in taxpayers' money paid for an eight-page advertising supplement that appeared in the Houston Post and Houston Chronicle promoting the district's desegregation policy. A more recent example is the \$50,000 that is being spent by the district to promote this bond and tax election. Until the Board can prove

that it can handle the money it now has, it certainly should not be given any additional funds.

3) The School Board plans to spend the new funds to build 15 new "schools," better described as reservations for students, in a time when more progressive school systems are moving away from large, isolated structures as learning centers. School systems are now trying to bring their schools closer to the community. For example, in the Parkway program in Philadelphia classes are held in various places throughout the city. Journalism classes are held in newspaper buildings with reporters as teachers. Government classes are held in city hall, county courthouses, etc. with government officials as teachers. This is what we need in Houston instead of more isolated structures. And the cost of such a program is minimal compared to the \$2 million to \$4 million it costs to build a "school."

4) HISD has become bogged down with administrative personnel. Instead of getting rid of some of the dead wood that exists in our administration the School Board just adds to it by hiring more administrators. Not only does this policy contribute to the bureaucratic monster that exists in HISD but it also adds to the cost of maintaining the schools.

In conclusion, I say that what we need is a new attitude towards students and education from our School Board and administrators, not new taxes. There is a false notion going around that the more the money the better the schools. But without a truly progressive, innovative School Board and administration, all the money in the world could not

bring improvements to our school system.

The issue on June 29 is, do we want to maintain status quo in HISD by voting to give more money to a Board that has shown no signs of progressive change, or do we want to voice our opposition to the backward attitudes of this Board by voting against additional funds until we can see a truly progressive school system developing? Let's show the dinosaurs sitting in their plush offices in the Taj Mahal on Richmond that we want to see some real change in HISD by voting AGAINST all three ballot propositions on June 29!

(Any registered voter in HISD can vote in the tax and bond election on June 29. Voting is between 7 a.m. and 7 p.m. at your regular precinct polling place. Call Jim Carlson, HISD controller, at 623-5139 to report any voting irregularities.)

Karl Doerner III
3011 Locke Lane
Houston

Fly Me to America?

Fellow cool heads,

The thought has toyed with my mind for a while and has been suppressed for a good while that the Republican Party will hire some of its official or unofficial pigs to off Democratic Presidential Candidate and WWII pilot of the B24 named "Dakota Queen" (George has such a nifty imagination doesn't he?) George McGovern.

Their boys got caught trying to bug Larry O'Brien's office and photograph his files only because the

bastards were fool enough to leave the binges (latches) taped on several doors and were fool enough to retape them when a suspicious guard kept untaping them. He, called the pigs and Nixon's friends (one of the SOB's is a retired CIA ogre who was in charge of Security for the Republican National Convention) were aroused out of their nefarious activities by the commanding voice of a Rugar .44 and got put in the pokey with \$30,000 and \$50,000 price tags each. . . .

As future president Ted Kennedy said on the Cavett show Tuesday morning, we'll be out of Nam by November or shortly thereafter.

In the words of the late great Dan Blocker,

"For the U.S. to get involved in a land war in Asia every 10 years to prevent Communism is insanity, especially when the Congress won't even vote to go to war. I don't mind paying taxes. But I do mind that my taxes are being spent to buy and drop napalm bombs on people who have done nothing against me.

"If we want to save the South Vietnamese from Communism, why don't we fly them to this country the same way we fly the anti-Castro Cubans to Miami? It sure would be a helluva lot cheaper."

RIGHT ON DAN BLOCKER !!! I guess he didn't hear Averill Harriman say that U.S. foreign policy is based on racism. That's why we got the royal shaft up the rosey red rectum from the Japanese at Pearl Harbor. Who would have expected that Uncle Sam could be beat at his own game, VIOLENCE.

Peace, love and hope,
Albert Jerome Russell, Jr.



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